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THE "LETTRES INTIMES" OF BERLIOZ.

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BERLIOZ's strong, irrepressible individuality, which, in his "Voyage Musical" and "Etudes sur Beethoven, Gluck et Weber," in "Les Soirées d'Orchestre," "Les Grotesques de la Musique," "A travers Chants," and even in his "Traité d'Instrumentation," and "Le Chef d'Orchestre," is manifest enough to give these works an autobiographical significance, reveals itself with the greatest possible freedom and fulness in the "Mémoires" * and in the "Correspondance inédite" and "Lettres intimes." Indeed, Berlioz is too effusive, too explosive a nature to have it in his power to be reserved. The "Mémoires" remind me of nothing in autobiographical literature so much as of the "Vita di Benvenuto Cellini, scritta da lui medesimo." A luxuriantly-developed egotism, a boundless violence of passion, and an ever-alert and ready combativeness, characterise both authors. As regards trustworthiness, one cannot but adjudge the palm to the Italian artist. For, in addition to egotism, Berlioz possessed, in a superlative degree, his countrymen's propensity for attitudinising—a quality which is no less than the other conducive to incorrect drawing and exaggerated, if not false, colouring in the picturing of persons and incidents. This being so, the letters come in opportunely as a check and corrective. In this connection, however, we should take note of what Ferdinand Hiller, one of his most intimate friends, remarks of Berlioz, namely, that he was one of those men with whom it is a necessity to appear always interesting, even to themselves. But although allowance has to be made for this weakness in every one of Berlioz's writings, there is, of course, a wide difference between the "Mémoires" and the

"Lettres intimes"—between reminiscences of events and feelings written with a view to publication and contemporary accounts of them destined solely for the eye of a loved and trusted friend. The "Lettres intimes" may indeed be regarded as approximately faithful reflections of the writer's views, moods, and experiences, and may be supposed to describe outward facts, not, to be sure, with objective impartiality, but yet with a reasonable amount of candour and accuracy.

Were I called upon to say which of the two volumes of Berlioz's letters now published was the most interesting I should have some difficulty in deciding. The fact is, each of them has a charm and value of its own. The letters of the "Correspondance inédite" (Paris: Calmann Lévy, 1879) show us the composer in a great variety of relations; the "Lettres intimes" (Paris: Calmann Lévy, 1882), only in one relation, but one of rare intimacy. In the former we see him in intercourse with more than forty persons, among whom are celebrities such as Liszt, Wagner, Schumann, Hiller, Von Bülow, Glinka, Lloff, Lenz, D'Ortigne, and Legouvé; in the latter, only with one person, Humbert Ferrand, of whom the world has taken little notice, but who had a greater share of his friend's love and confidence than any other man. The "Lettres intimes," whilst lacking some of the attractive features which the "Correspondance inédite" possesses, are distinguished by one which amply compensates for the absence of others. For although the earlier collection contains a considerable number of letters which deserve, in the fullest sense of the word, the epithet "intimes"—to wit, especially those addressed to Hiller and Louis Berlioz, the son of the composer, and, in a lesser degree, also those addressed to Auguste Morel—we must go to the "Lettres intimes" to find that continuity of intimate intercourse with one and the same person which alone enables us to

* It should be noted that the "Mémoires" are, to a very large extent made up of the "Voyage Musical" (Paris: Labitte, 1844, 2 vols.) and magazine and newspaper articles.

form a just idea of the writer's modes of thinking and feeling, and their changes or stability in the course of his life.

Humbert Ferrand, to whom the 141 letters of the volume entitled "Lettres intimes" were addressed, was brought up for the legal profession, which he practised at Belley, the chief town of an arrondissement in the department of the Ain. His taste, however, seems to have inclined him rather to literature than to the law; at any rate, he wrote a great deal in prose and verse.* Berlioz, who admired his friend's poetical style very much, set to music a grand opera, *Les Francs Juges*, a "Scène Héroïque Grecque," and several other poems of Ferrand's. There was only one subject on which there existed no sympathy between them, and this was politics. The lawyer-poet was fond of talking and writing about them; by the musician they were held in abhorrence. The author of the "Mémoires" describes Ferrand as an "homme de cœur et d'esprit que je suis heureux de compter parmi mes amis les plus chers;" but these words are far from doing justice to the strength and beauty of their friendship. Berlioz is always pouring out his heart to him, always longing for him. No sooner has he composed anything than he wishes he could let his friend hear it, and when he gives a concert he regrets nothing so much as his friend's absence. "Ah! que n'étiez-vous pas là!" or words of the same import, we read again and again in the letters. Only want of money to get a new score copied, or time to copy it himself, can prevent Berlioz from sending it to his dear Humbert, to whom he also dedicates the "Harold" symphony. Many a time did the better-situated provincial accommodate with small loans the impecunious musician struggling in Paris; the latter, on the other hand, served the former with equal alacrity as a negotiator with publishers and in any other way that presented itself. In short, Berlioz was really and truly what he signed himself, his friend's "fidus Achates."

Before we look a little more closely into the letters I shall say a few words about the introductory part of the volume. The "Correspondance inédite" made its public appearance accompanied by a "Notice sur Berlioz," from the pen of Daniel Bernard, which, although not always accurate, gives some new and interesting information. The more recently-published volume of letters is graced with a preface by the composer Charles Gounod. An estimate of one great musician by another is always interesting, but especially so when, as is here the case, their individualities are so dissimilar. Who would have thought that Gounod was an admirer of

Berlioz, and not only approved of the performances of those works now heard in Paris under Padeloup and Colonne—such as the *Symphonie fantastique*, *Roméo et Juliette*, *Harold*, *L'Enfance de Christ*, the *Requiem*, and *La Damnation de Faust*—but even advocated the production of the *Ti Deum* and of the opera *Beatrice et Benedict*? Again, with what wonder will the words be read in which one of the most successful composers of the day declares that contemporary success is often only a question of fashion; that it proves a work to be on a level with its time, but by no means its capacity of surviving it; that, in fact, there is no reason for being proud of such a success? Gounod's contempt for the *vox populi* may be measured by the following remarks:—"Light proceeds from the individual to the multitude, and not from the multitude to the individual; from the *savant* to the ignorant many, and not from the ignorant many to the *savant*; from the sun to the planets, and not from the planets to the sun." Considering that Berlioz wrote in this very collection of letters, "Gounod's *Faust* contains very beautiful parts and very mediocre ones," and "There is an abyss between Meyerbeer and these young men. One sees that he is not a Parisian. One sees the reverse in David and Gounod"—I say considering that Berlioz wrote thus, it redounds much to the honour of Gounod that, besides speaking with unqualified praise of the master's music, he concludes the preface in this wise:—"If the works of Berlioz cause him to be admired, the publication of the present letters will do even more: it will cause him to be loved, which is the best of all things here below." Gounod on the whole acquitted himself so well of his task that one cannot but regret his commission of a blunder. Who is his authority for the statement that Beethoven did Cherubini the honour of submitting to him the manuscript of the *Missa Solemnis*, with the request that he should give his opinion of it (*d'y vouloir bien faire ses observations*)?

Berlioz's acquaintance with Humbert began in 1823, and their friendship was terminated only by death. The "Lettres intimes" extend over a period of forty-two years, from June 10, 1825, to Oct. 22, 1867. The 141 which now lie before us, however, are not all that were written to him by Berlioz; this the letters tell us in plain terms, and the occasional gaps which occur in the friendly correspondence suggest it. The gaps in question are to be found between 1841 and 1847, 1847 and 1850, 1850 and 1853, 1855 and 1858, also 1826 is a blank. In each of the other years there is at least one letter; in the majority of years, however, there are more, in one as many as fifteen, and even in the last year no less than ten.

This collection of letters brings into view with more vividness than anything else Berlioz has written the complex of heterogeneous and partly even antagonistic qualities and inclinations which Ferdinand Hiller discovered in his friend:—"Energetic even to heroism; obstinate, violent, and yet pliable and even weak; reflective, patient, persevering, and yet im-

* Much of the poetry and prose which Humbert Ferrand wrote lies scattered in magazines and collections. "Traître ou Héros" (1860), attracted, if I mistake not, greater attention than any of his other works. It is several times mentioned in the "Lettres intimes" (pp. 223 and 230). Other publications of his in book or pamphlet form are: "Jacques Valperga de Massin, Chancelier de Savoie, et Philippe sans terre de Bresse: les gentilshommes de Savoie au XVI^e siècle: étude historique" (1862); "Un Anglais qui pensait profondément" (1863); and translations from the Italian of the historian Cibrario.

moderately yielding to momentary impressions; kindly, heartedly obliging, amiable, grateful; and again bitter, caustic, and also vindictive." How well Berlioz knew himself may be gathered from the following complaint to his friend Ferrand:—"What an unhappy organisation I have! I am a real barometer, now high, now low, subject to the variations of the atmosphere, either brilliant or sombre, of my devouring thoughts." These letters most fully confirm also what Hiller says of Berlioz's scorn of the world, his boundless ambition, his contempt for the public, his liability to become intoxicated by success, his all-conquering power of application to the most insignificant tasks and even to mechanical occupations when they were necessary for the attainment of some end, and lastly of his excessive love of contemplating himself, his passionate feelings, and all his doings. Hiller mentions further Berlioz's capacity of squandering his time in a boyish manner; but for support of this statement we must go to the "Mémoires," the "Lettres intimes" contain nothing that bears it out.

The unreasonableness of Berlioz's attitude towards the public, and its sad consequences, have been clearly set forth by Ernest Reyer, an enthusiastic champion and personal friend of the master:—"What did Berlioz a great deal of harm and caused him a great deal of pain, what rendered his life agitated and his old age so sad, was his want of philosophy and logic. He never allowed an opportunity to escape him of speaking in the most biting, most ironical terms of the musical taste of the Parisian public, and he showed much grief at not obtaining the approval of the same public." Great as were the efforts he made in abusing the Italians, they seemed to him inadequate when the French became the object of his contemplation. Italy is a "garden peopled with monkeys," but the Italians are in matters of music only "almost as stupid as the French." After this it is not difficult to imagine with what supreme contempt Berlioz regarded the essence, or, if not the essence, the *crème* of the French, the Parisians, "*ces crapauds* (toads) *de Parisiens*," as he calls them. His opinion of the critics, except in so far as they were favourable to him, was anything but high; nevertheless we can gather from many remarks in the letters that he hungrily sought and greedily devoured whatever was written about him. How deeply he felt depreciation and ridicule, how they galled and goaded him, is seen in reading the following outbreaks of bitterest hatred and rancorous glee:—"A dispensation—very easy to foresee—of Providence: Scudo, my rabid enemy of the 'Revue des deux Mondes,' has gone mad" (Aug. 18, 1864). "You know that our good Scudo, my *insulteur* of the 'Revue des deux Mondes,' is dead, died raving mad. His madness, in my opinion, was manifest for more than fifteen years. There is something good in death, much good; it should not be spoken of disparagingly" (Oct. 28, 1864).

There can be no doubt that Berlioz had to thank the pertness and acerbity of his criticisms, spoken as

well as written, for much of the enmity shown him by the press and the public. His earliest works—a Mass, afterwards destroyed, the overture to *Les Francs Juges*, and his *Symphonie fantastique*—were by no means badly received, considering their revolutionary tendencies and the public's inertness and reticence as regards new things and new men. Fétils wrote and spoke at first kindly and encouragingly of the young composer, and probably would have continued to do so if he had not been exasperated by the latter's taunts and raillery. Berlioz himself tells his friend that his *Faust*—the first treatment of the subject, not the *Damnation de Faust*—had a great success among the artists. Onslow paid him a visit, and disconcerted him with praise; Meyerbeer wrote from Baden to Schlesinger for a copy, and afterwards commissioned the publisher to compliment the composer upon his work; Urhan and Chélaré likewise bought copies, and were unwearied in their congratulations; and Spontini told him that he knew nothing more original than *Faust*, treated him with great affection, and presented him with the score of his *Olympic*. And mark, all this took place in 1829 and 1830. In fact, as a critic Berlioz has sinned more than, as a composer, he has been sinned against. The egotism of genius is akin to that of royalty. Poets and artists by the grace of God are like kings, apt to think that the world is made for them, and not they for the world. Hence the man of genius considers himself above all law, and insists on the rabble—i.e., everybody else—conforming to the laws laid down by him. He holds, in fact, that the world is accountable to him, but not he to the world. Of course not all men of genius, not all kings, think so; some, probably the best, do not; the exceptions, however, are not numerous enough to invalidate the rule. As two of the most striking manifestations of the egotism of genius may be mentioned tenderness of susceptibility and callousness of sympathy. To cry out at the slightest touch, and slash and thrust about regardless of the feelings of others, is undoubtedly a speciality of the *genus irritabile vatum* which includes musicians and artists as well as poets. All this, to be sure, is professedly done for art's sake, but what they call art is only an individual notion of art. It is admitted that Berlioz was an incorruptible judge; it cannot be asserted that he was an infallible one. His power of appreciation being rather intense than comprehensive, he failed to give most artists their due. The only composers whom he admired unreservedly, whom indeed he worshipped with a fervour such as only he was capable of, were Gluck, Spontini, Weber, and Beethoven. The modern Italian school, on the other hand, was that for which he had the greatest aversion; he called it "*la prostitution*." Let me cull a few of his choice sayings. Of some of Beethoven's chamber works he writes:—"This is the music of the starry spheres." In Bellini he sees only a "little blackguard" (*petit polisson*); and for Rossini he has so little esteem that he declines the offer of an introduction to him, and speaks of him

as "ce Figaro." Cherubini and Bertin are designated respectively "illustre vieillard," and "vieil et froid classique." After going to hear Adelina Patti in Flotow's *Martha*, he remarked that on coming out of the theatre he thought he was covered with fleas just as one is in coming out of a pigeon-house; and he sent a message to the lady vocalist, "la merveilleuse enfant," importing that he forgave her having made him hear such a platitude, more he could not do. Even his old and devoted friend Liszt fares badly. "Liszt," he writes on Oct. 28, 1864, "passed eight days in Paris; we dined together twice, and, all musical conversation being prudently excluded, we passed some charming hours. He has left for Rome, where he plays *Music of the Future* before the Pope, who asks himself what the meaning of it is." On March 16, 1864, he writes, "Yesterday a mass of Liszt's was performed at St. Eustache. But, alas! what a negation of art!" Whilst he had not a good word to say of the *Music of the Future* as represented by Liszt and his followers, and not many good words of Wagner, Berlioz had great esteem and a very kindly feeling for Meyerbeer. Of the music to the *Pardon de Ploërmel* (Dinorah), for instance, he says that it is written in a "masterly, ingenious, beautiful, piquant, and often poetical manner." None of the younger generation of composers impressed him more favourably than Saint-Saëns, whom he describes as "a grand pianist, and a great musician who knows Gluck almost as well as I do myself."

There are many other things in the volume which I should like to mention—Berlioz's enthusiastic admiration for Shakespeare and Goethe, "the mute confidants of my torments, the explicators of my life;" his characterisation of the state of a person arriving at the age of forty-five without knowing Hamlet as living in a coal mine; and the remark that such a person becoming acquainted with it reminded him of people born blind to whom sight is suddenly given; his writing for four papers "like a nigger," without having an hour's time for composition; &c., &c.—but even if it were not unfair to the publisher to exhaust all the interesting matter contained in the volume, I should have to abandon the idea on account of the space which its realisation would demand. I shall therefore content myself at present with what I have done, and may perhaps at a future period undertake to lay open some of the principal veins of this rich mine.

BREITKOPF AND HÄRTEL'S NEW AND COMPLETE EDITION OF MOZART'S WORKS.

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It is doubtful whether any one of the twenty-four

series comprised in the complete edition of Mozart's works gives a clearer idea of the inexhaustible fecundity and variety of his genius than the sixth series, which contains the various airs, &c., written for concert purposes, or interpolated into operas by other composers, according to a fashion very prevalent in the last century. Additional interest, moreover, is given to the present collection by the fact that of the forty-seven numbers which it contains no fewer than twenty-eight, including some of the finest, have not been previously published. We find in these volumes examples of nearly every variety of dramatic style, from the grand *scena* down to the broadest *buffo* air; while the freshness of the melody, the truth of the expression, and in many parts the charm of the instrumentation, combine to render the study of the pieces contained in this series a perfect treat to the lovers of Mozart's music—that is to say, to all except those unfortunate beings whose taste is so vitiated by constantly feeding on the highly-spiced viands of the modern school as to be unable to appreciate and enjoy that which is simple, unaffected, and natural. It will be of course impossible, within reasonable limits, to do more than glance at a few of the leading features presented by the two volumes before us.

The first pieces of this series (Köchel, 21 and 23), written in the year 1765, when the composer was only nine years of age, possess little more than a historical interest. Like other works of Mozart's boyhood, they show the wonderful precocity of the child, his command of musical form, and his knowledge of the resources of the orchestra; but there is little in the ideas themselves to call for special notice. The two following numbers (Köchel, 36 and 70), both of which are in the form of a recitative and air, bear the curious title "Licenza." Otto Jahn (i. 98) gives the explanation of this word; he informs us that at the festivities in honour of princes, or other great magnates, it was the custom at the end of an opera to introduce a song, sometimes with a chorus also, in which direct compliments were paid to him for whom the festivities were held. The words had no relation to the drama which had been performed, and the piece was called a "Licenza." In the first of the two here given (Köchel, 36) the words commencing the air—

"Tali e cotanti sono
Di Sigismondo i meriti,"

show that the piece was written for some festival in honour of Sigismund, Archbishop of Salzburg—not the one who treated Mozart so disgracefully, but his predecessor, who died in 1771.

The three following airs (Köchel, 77, 78, 79) were composed at Milan in 1770. Of these the first, "Misero pargoletto," is musically the most important; the recitative which precedes the air is a remarkably fine piece of tragic declamation, while the song which follows is full of pathetic feeling. The two succeeding numbers are less striking. It is worthy of note that nearly all these earlier songs are written in the old-fashioned two-part form (with the *da capo*), so com-

mon in the last century—as, for instance, in the operas and oratorios of Handel—while in the dramatic music which he composed about the same period Mozart uses this form very rarely; the only instance I have met with being in the little song “Meiner Liebsten schöne Wangen,” in the operetta *Bastien und Bastienne*. Possibly the composer felt the essentially undramatic character of these long repetitions, and, therefore, discarded them in his operas, while still, in conformity with the taste of the day, retaining them in his concert music.

In the air “Fra cento affanni” (Köchel, 88) we meet with the first of those extremely florid songs of which several other examples will be found as we proceed. The music lies high for a soprano voice, the *roulades* frequently running up to *c in alt*. As a composition the piece is not specially remarkable. The following number, entitled “Passionslied” (Köchel, 146), for soprano voice, accompanied by strings and organ, is a melodious and simple air, apparently designed to be introduced into some German oratorio or Passion Music.

One of the curious operatic fashions of the last century was that of “Einlagen,” *i.e.*, the introduction into an opera by one composer of airs written by another. What would be thought in our day of a performance of Gounod's *Faust* with two new songs specially composed by Verdi? In the time of Mozart, however, such a procedure was very usual; and several airs of this kind are to be found in the present series. In some cases the work into which the piece was to be introduced is mentioned on the title; in others, we are left to infer from the nature of the words that the piece was an “Einlage.” To the latter class probably belongs the amusing *buffo* air for tenor, “Con ossequio, con rispetto” (Köchel, 210). The singer here is paying compliments to somebody, and interspersing them (aside) with remarks the reverse of complimentary. How congenial such a subject would be to a composer so full of fun as Mozart will be readily imagined.

The recitative and air for alto, “Ombra felice” (Köchel, 255), is one of the most beautiful and expressive of those pieces not previously published. The orchestration is simple, oboes and horns being the only wind instruments employed, but it is full of those delicate effects which Mozart knew so well how to produce with a few notes. The melody of the song, “Io ti lascio,” is charming, and the whole piece well deserves to be heard in public. In the scarcity of good scenes for a contralto voice it will be found worthy of the attention of vocalists.

Were it not that the *buffo* air, “Clarice, cara mia sposa” (Köchel, 256), is now published for the first time, it might have been supposed that it had served as the model for Rossini's “Largo al factotum,” and other airs of a similar class. The curious indication of time at the beginning, “In tempo comodo d'un gran ciarlone” (at the suitable pace for a great chatterer), gives the key to the character of the music. The air consists almost entirely of triplet quavers,

with a syllable to each note, giving twelve syllables to be sung to each bar, evidently as fast as the words can be pronounced. The air is sung by a certain Capitano, who is occasionally interrupted, when he gets out of breath, by a Don Timoteo, who vainly tries to stem the torrent of his words. The piece is evidently intended for the stage, and is doubtless another of the “Einlagen” already referred to. Though simple in construction the music is exceedingly effective and genuinely comic.

The grand scena, “Ah, lo previdi” (Köchel, 272), is one of the finest pieces of the series. A grand dramatic recitative leads to a fiery *allegro* in *c minor*, “Ah, t'invola agl'occhi miei,” followed by another recitative, which, in its turn, is succeeded by a cavatina in *B flat*, “Deh non vascar quell'onda,” equally remarkable for the beauty of its melody, and for the ingenuity of its orchestration. The following recitative and air, “Alcandro, lo confesso” (Köchel, 294), written in 1778 for the exceptionally high voice of Mlle. Aloysia Weber, of whom Mozart was at that time enamoured, is not only very beautiful as music, but is interesting as being the first piece of the series in the score of which clarinet parts are found. It will be remembered that none of Mozart's operas previous to *Idomeneo*—which was written three years later than this air—contain clarinet parts; the probability is that these instruments were only just being introduced into the orchestra; and we here meet with one of the earliest instances of their employment by Mozart. It is worth while to note in passing that the composer does not yet seem to have fully realised the resources of the instrument; for its rich lower notes are not used in the piece at all.

The recitative and air, “Popoli di Tessaglia” (Köchel, 316), is remarkable in more than one respect. This was another song written for Mlle. Weber; and we can judge of the compass of her voice when we find that her part is twice written up to *c in alt*! The opening recitative is very fine, and the following air, with oboe and bassoon *obbligati*, is full of charming music, though from its compass practically useless for concert purposes. The following air, “Ma che vi fece, O stelle” (Köchel, 368), though slightly less exacting to the singer—the highest note reached being *F in alt*—is a bravura song, requiring much execution and a grand style of delivery to do full justice to it. It was recently sung at one of the Crystal Palace concerts by Mme. Peschka-Leutner.

The air “Nehmt meinen Dank” (Köchel, 383), written in 1782 for Mme. Lange, though very simple, is full of charm and grace. The accompaniment, with three solo wind instruments and the strings mostly *pizzicato*, is exquisitely finished.

Passing with a mere word of mention the two songs written for Mme. Lange, to be introduced into Anfossi's opera, *Il curioso indiscreto* (Köchel, 418, 419), both of which present points of interest, on which the limits of my space forbid me to dwell, we reach a very fine tenor song, “Per pietà non ricercate,” written for the same opera. This was intended for

the singer Adamberger, for whom Mozart composed the music of Belmont in his *Entführung*. The present is not one of the florid airs of which so many examples are found in these volumes, it is simple and expressive. It is a curious thing that when the opera was produced at Vienna the only numbers which pleased were the three pieces added by Mozart.

After two more very fine scenas, "Misero! O sogno," for tenor, and "Così dunque tradisci," for bass (Köchel, 431, 432), we come to two curiosities—these are the trios, "Ecco quel fiero istante," and "Mi lagnerò tacendo." Both are for two sopranos and bass; and the former is accompanied by three *corni di bassetto*, and the latter by two clarinets and one *corno di bassetto*. Mozart's fondness for the latter instrument during the last years of his life is well known. We find it in the scores of the *Zauberflöte*, *Titus*, and the *Requiem*, besides which it is employed in the great serenade in B flat for thirteen wind instruments, in the "Maurerische Trauermusik," and in other and smaller works. In the two melodious trios now under notice the accompaniments are quite as interesting as the voice parts. Sometimes the three instruments play in unison with the voices; but often they either complete the harmony, or (as in the second) have independent figures of accompaniment. A point worth noting is that in the trio "Mi lagnerò" we find a *corno di bassetto* in C. The normal pitch of the instrument being in F, it must be concluded that in Mozart's time other varieties, now obsolete, were also known.

The quartet "Dite almeno," and the trio "Mandina amabile" (Köchel, 479, 480), were written as "Einlagen" to Bianchi's opera, *La Villanella rapita*, in 1785. Both are in Mozart's best comic manner, and whether for truth of dramatic expression or beauty of instrumentation, may be compared with even the finest pages of *Figaro* or *Die Entführung*. The charming scena, "Non temer amato bene" (Köchel, 505), with its pianoforte obbligato, must be mentioned as the only example in my knowledge of the combination of the piano with the orchestra in the accompaniment of the voice. The solo instrument is mostly employed in florid passages such as are found in Mozart's pianoforte concertos.

The next two numbers of the series are two bass songs. The former, "Alcandro, lo confesso," is interesting as a second setting of a text already treated (Köchel, 294); and it is curious to see how entirely the composer avoids repeating himself, while the new music is quite as appropriate to the words as the first setting. The other song, "Mentre ti lascio" (Köchel, 573), is one of those beautiful and pathetic pieces of which the present volume contains so many examples.

It would be easy to write columns of analysis of these songs; but enough has been already said to show that this series is without doubt one of the most interesting, and, musically, one of the most valuable instalments of the works of the great composer. We must pass on to the other parts of the collection still remaining to be noticed.

The two symphonies, Nos. 40 and 41, which complete the eighth series, are the well-known G minor and the "Jupiter." Of the latter nothing need be said; but the new edition of the former is interesting because it contains the later version of the work. It will be remembered that the original score of the G minor symphony contains parts for strings, one flute, two oboes, two bassoons, and two horns. Many of my readers will be aware that Mozart subsequently added parts for two clarinets, re-writing at the same time the oboe parts in order to make room for the new instruments. The present edition presents both versions. The earlier arrangement is printed in the usual manner, and the new oboe and clarinet parts are printed on two staves in small notes at the top of the score. In making the addition, Mozart gave most of the important solos for the oboe to the clarinet—the chief exception being in the trio of the minuet, in which the clarinets are not used. In the *tutti*s the clarinets either double the oboes in unison, or add other notes to the chords, making the harmony fuller; while in numerous passages for the wind instruments alone, the two clarinets replace the two oboes, greatly to the improvement in the effect, as they mix much better than the oboes with the flute and bassoons. The superfluous bars in the andante, which Schumann was the first to detect, are of course omitted in this edition. A comparison of the new score with the older edition of Breitkopf and Härtel reveals the curious fact that a passage of two bars in the andante (page 27, bars 8 and 9 of the new edition), which was given to the flute, rightly belongs to the oboe, it having been evidently engraved on the wrong staff; so that for nearly a century the music has been incorrectly played!

With regard to the dances for orchestra (Series XI., Nos. 14–24), there is little to add to what was said in noticing the earlier numbers. Here, also, we find some curiosities. For instance, we have two minuets with contredanses instead of trios (Köchel, 463), the second minuet being marked *adagio*! A contredanse called "La Bataille" is scored for a very singular orchestra—two violins, bass, piccolo, two clarinets, one bassoon, one trumpet, and side-drum. Another curious combination is found in the set of five contredanses (Köchel, 609). The orchestra consists of strings (without violas), one flute, and side-drum. The theme of the first of these is identical with that of the "Non più andrai" in *Figaro*, while the second has a singular resemblance to the finale of Beethoven's sonata in E flat, Op. 12, No. 3, for piano and violin.

My notice has extended to such length as to prevent my dwelling on the quartets issued in Series XIV. Fortunately, however, this is needless, as the whole of the numbers now before us have been previously published in score, and therefore are presumably familiar to musicians. It will suffice to say that they are those known in André's edition as Op. 94, and the ten celebrated quartets, including the six dedicated to Haydn and the three written for Frederick William, King of Prussia.

EBENEZER PROUT.

GERMAN OPERA SEASON AT DRURY LANE.

THE first performance of *Die Meistersinger* on May 30 will long be remembered by all who were privileged to hear it. The natural acting and sympathetic singing of Frau R. Sucher as Eva, the fine impersonation of Walther by Herr Winkelmann, the valuable and effective assistance of Fräulein J. Schefsky as Magdalen, and of Herr Landau as David, of Herr Gura also as Hans Sachs, and the extraordinary ability displayed by Herr Paul Ehrke in the difficult rôle of Beckmesser, have been the subjects of general and well-deserved praise. The chorus and band were faultless, and the presentation of the work reflected the highest credit on all concerned. Herr Hock, stage-director, Herr Armbruster, director of the Chorus, and Herr Hans Richter, the conductor, are the triumvirate by whose special exertions this great success has been achieved.

In 1845, just after Wagner had concluded *Tannhäuser*, some well-meaning friends advised him to write an opera in a "lighter style." The picture of a comic play occurred to him. The subject was to be *Die Meistersinger von Nürnberg*, with Hans Sachs at their head, and Wagner wanted it to serve as a satirical supplement to his *Battle of the Bards at the Wartburg*. He at once drew up a sketch of the plot, but the work was not completed till 1867. It was first performed at Munich in the following year, under the direction of Dr. Hans von Bülow. The scene of the domestic drama is laid in Nürnberg in the sixteenth century; and the appearance on the stage of the celebrated shoemaker and poet Hans Sachs, the Mastersingers, and the various guilds, bears us away from the realms of myth, and lands us on the *terra firma* of history. The comic element running through the opera appears strange to those accustomed to Wagner's serious poems, but we find that the composer's plastic imagination and deft hand enable him to write appropriate music not only for the knights of the Holy Grail, for noble and suffering maidens, and for the gods of Walhalla, but also for a shoemaker's apprentice, a conceited town-clerk, tailors, bakers, journeymen, and even for a night watchman.

Walther von Stolzing, and Eva, the beautiful daughter of the wealthy goldsmith Veit Pogner, meet, and after the manner of Wagner's heroes and heroines, fall suddenly and desperately in love with each other. Walther has a rival in the person of Beckmesser, a Master of the Singers' Guild, and, as town clerk, a person of some position and authority. The young knight learns from the young maiden herself that she is only free to accept the hand of a Master. Eva's maid, Magdalen, who exercises a secret but powerful influence over David, Hans Sachs's apprentice, persuades him to initiate Walther into the mysteries of the "Tabulature," so that he may become a Master, and compete for the "prize-maiden." The Masters meet: Walther offers himself for examination, sings his song, but is declared "outsung and outdone." He has sung not according to rule; and the worthy Masters, blinded by pedantry and routine, cannot understand Walther's poetical thoughts, and, to them, formless music. Hans Sachs has a good word to say for the young knight, but his voice is drowned by the shouts of the offended Masters, and Beckmesser, who has occupied the post of Marker, "the overseer appointed by the Guild to 'mark' (hence the name) with strokes the faults against the rules," is radiant with joy at the defeat of a dangerous rival. Mr. C. A. Barry has written a preface to the translation of Wagner's poem by H. and F. Corder, and has given some interesting details respecting the manners and customs of the Mastersingers, and a clear and concise description of the rules and prohibitions

of the "Tabulature." The information thus collated and condensed will be found extremely useful to all who wish to study the opera, which abounds in technical expressions.

We must briefly describe the rest of the plot. Walther and Eva resolve upon flight. It is night, and they are standing in front of her father's house. Beckmesser arrives to sing a serenade to the lady of his love. Sachs interrupts him, commences singing, marks Beckmesser's mistakes with a hammer on his last (a parody of the morning performance). The noise attracts the neighbours. A general uproar ensues. Eva escapes to her father's house, and Sachs seizes hold of Walther, and drags him into his house.

Sachs takes great interest in Eva, and is pleased with the manner of the young knight. He helps him to write a song. He leaves him free to pour forth his thoughts in his own free and unconstrained manner, and afterwards by slight but judicious pruning, turns it into a Master song. At the competition next day, Walther sings, and triumphs. Beckmesser, who has learned Walther's words, tries to fit them to the commonplace tune of his serenade, but he is forced to leave the competitor's stand amidst shouts of derision.

The music throughout the opera is full of life, sparkling melody, and charm. The grand prelude (*Vorspiel*) is not only a wonderful epitome of the opera, but a fine piece of abstract music. The examination and competition songs of Walther, the quintet in the 3rd act, the serenade, the waltz, the choruses of the guilds, and the great finales of the 1st and 2nd acts, these and other sections please even the general public, and make them inclined to listen with attention to the more recondite portions of the work. *Die Meistersinger* has proved, at Drury Lane at least, a handy stepping-stone to *Tristan*. The employment of leit-motive throughout the opera is exceedingly happy, and the orchestration is a marvel of beauty and delicacy. This last feature should be specially noted, for it is common to hear Wagner spoken of as a noisy writer.

On Tuesday June the 13th Weber's *Euryanthe* was given. This work was written specially for the Kärnthner Theatre in Vienna. Sir Julius Benedict—the favourite pupil of Weber, who watched the progress of the composition of the opera from the first note to the last, and who was present at the production of the work on October 25, 1823—has given, in his life of Weber, a most interesting account of *Euryanthe*, of the first performance, and of the unfortunate libretto which has so materially interfered with the success of some of the most beautiful music ever written by that composer. Sir Julius was also present at Drury Lane on the 13th ult., and must have been haunted by the memories of the past; and the remembrance of that memorable evening nearly sixty years ago must have awakened feelings and emotions of a very conflicting character. We must try and describe in very few words the plot.

Lysiart Count of Forrest has wagered his lands to Adolar Count of Nevers that he will prove the inconstancy of Euryanthe, Adolar's betrothed. Her false friend, Eglantine, out of jealousy on account of the preference shown to Euryanthe by Adolar, helps Lysiart to accomplish by foul means what otherwise would prove beyond his power. She gives him a ring stolen from a vault, and tells him a secret known only to Adolar, Euryanthe, and herself. The story of the ring is absurd, and still more so is the ready acceptance given by the King, Adolar, and the whole Court, to Lysiart's bold assertion that he has won the affections of the fair maiden. Adolar proposes to kill Euryanthe; she is, however, saved from death; and, by a variety of improbable circumstances, everything is made

right, and the lovers restored to peace and happiness. So much of the music has been performed in the concert-room, and so well known are the principal airs and concerted pieces, that we need not enter into any detailed analysis of the work. Weber was the first to propound the art theories, which have been followed out and developed by Wagner. The dangerous innovations were warmly attacked, and Weber was declared by musicians of high standing to be treading in a wrong path. Weber has left on record his special aim in writing *Euryanthe*. "It is," he says, "a purely dramatic attempt which looks to the co-operation of all the sister-arts for its effect, and stands no chance of effect if deprived of their help." The great interest attaching to this opera springs from its relationship to *Tannhäuser* and *Lohengrin*, of which, indeed, it may be considered the progenitor. Wagner has, indeed, acknowledged this in one of his letters. To say nothing of many other reminiscences in Wagner, how striking are the musical likenesses of Ortrud and Frederick to those of Eglantine and Lysiart!

The performance of *Euryanthe* at Drury Lane, though perhaps not equal to some of the previous ones, was very good. Frau R. Sucher was admirable as the heroine, and Frau Peschka-Leutner, as Eglantine, won great applause for her brilliant vocalisation. The two ladies received a perfect ovation after the duet in the first act. Herr F. Nachbaur took the part of Adolar, but is not remarkable either as an actor or a singer. Herr E. Gura was most successful as the villain of the piece (Lysiart). Fräulein Wiedermann played the part of Bertha, Herr Landau that of Rudolph, and Herr Nöldechen that of the King.

Tristan and Isolde was performed for the first time in England on Tuesday evening, June 20th, and the importance of this work can scarcely be over-estimated, since it represents the fullest and latest developments of Wagner's theoretical principles. It must not be forgotten that when the composer commenced writing *Tristan*, in 1857, he had already completed the greater part of the *Nibelungen*. There has been so much heated discussion about Wagner's new phase of art, so many unjust accusations, so many extravagant assertions, that it is really necessary to remind people that they can acknowledge the greatness and emotional power of Wagner's music-dramas without bidding farewell to works like *Don Giovanni*, *Der Freischütz*, or *Fidelio*, and without accepting Wagner's art-form as the best or even the only one. *Tristan* stands alone as a new work of art, and must not be compared with any known opera. It must be studied, listened to, and judged on its own merits. Wagner's poem presents to us the ancient legend of "Tristan and Isolde" in a brief and, for musical purposes, appropriate form.

The world-wide story of Tristan and Isolde has been celebrated in prose and verse in England, France, and Germany, and other countries. There is even a poem in Greek on the subject (supposed to belong to the twelfth century) at present in the Vatican. The celebrated poem of Gottfried von Strassburg, who flourished in the thirteenth century, gives many details of the exploits of Tristan, and of his uncle and enemy, King Marke; but Wagner has simplified the legend, and given prominence to the great points which afford special scope for dramatic treatment. The journey of Isolde in Tristan's ship from Ireland to Cornwall as the unwilling bride to King Marke, the interview between Isolde and Tristan as the ship approaches Cornwall's "verdant strand," the drinking of the "cup of atonement," not the death-drink which Isolde had ordered her maid Brangäne to prepare, but a love potion—such is an exceedingly brief outline of the first act. The previous history of the heroine and hero is given in lyric form in a conversation between Isolde

and Brangäne, and the whole situation of the two who love each other, but have never told their love, is made clear to the attentive listener. In the second act we have the secret meeting of the lovers in King Marke's palace garden. They are surprised by the king. The "weary" monarch, who loves his nephew Tristan as his own son, is so horror-struck and heart-broken at the discovery of his treachery, that he does not, as one would suppose, raise his sword to slay him, but asks where are now his honour, truth, and friendship. Melot, Tristan's false friend, who has betrayed him to the king, attacks Tristan. Pierced by Melot's sword, he falls into the arms of his attendant Kurwenal. In the third act we find ourselves at Kareol, Tristan's castle in Brittany. He has been conveyed there by Kurwenal. This faithful servant has sent for Isolde to cure Tristan's wound, as once she nursed him in Ireland. In short, Isolde arrives—but too late. Tristan utters a cry, and falls dead at her feet. King Marke arrives. He has heard of the magic love-potion, and comes to forgive and unite in wedlock the lovers. But Tristan is dead, and Isolde sinks a lifeless corpse on his body.

The moralist may ask if the composer was justified in bestowing all the splendour of his genius to illustrate the meeting of two guilty lovers. The subject may perhaps be regretted. If there is nothing absolutely immoral, there is an unhealthy tone about the work, but surely that ought in no way to affect our opinion of the wonderful drama. No words can describe the emotional power of the music, or adequately express the extraordinary and, we might say, superhuman effect of the whole work. Tristan and Isolde will long remain a stumbling-block, but a day will surely come when its greatness will be generally acknowledged, and Wagner ranked among the names of the many great men who were only understood by the few in their own day and generation.

The performance was very fine. Frau Sucher and Herr Winkelmann added to the brilliant reputation which they have already acquired, and Fräulein Marianne Brandt, who made her first appearance, is certainly an accomplished singer and an excellent actress. Herr Gura, Dr. Kraus, and Herr Wolff, as King Marke, Kurwenal, and Melot, proved themselves thoroughly efficient. The playing of the band, under the skilful guidance of Herr Richter, was very fine. All the artistes and the conductor were called for at the close of the performance, and vociferously cheered.

JOSEPH HAYDN.

By C. F. POHL.

THE appearance of the second volume of the biography of Joseph Haydn, by C. F. Pohl, of Vienna, after an interval of nearly seven years, is an event that calls for more than a brief and passing notice. Upon the publication of the first volume of this work, we observed, in Vol. VI., page 95, of the *MUSICAL RECORD*, that all who had read Herr Pohl's interesting little book, "Mozart and Haydn in London," would hail with joy the announcement of a complete biography of Haydn by the same author, and we then looked forward with impatience for its promised appearance. We may now say, after the perusal of the present volume, that our old impatience is by no means relieved, but is rather increased; and is not likely to be wholly removed until we receive the third and concluding volume of this biography. The residence of the author in London from the years 1863-1866 enabled him in his former work to investigate in no cursory manner that most interesting period in the life of Haydn when he visited our great metropolis. Herr Pohl's professional

position in Vienna gives him access to all that can be found abroad and required for a really good life of the great master. The first volume of Pohl's work, containing upwards of 400 pages, covers the first thirty-four years of Haydn's life, and may be regarded not only as furnishing us with a record of the origin, training, and commencement of the struggles and successes of Haydn, but also as giving us a history of the musical life of the great composer in the southern capital itself. We observed, upon the appearance of the first volume of this work, that Haydn must be regarded as a connecting link between the old school of music and the new. He followed closely upon the footsteps of Bach. He outlived the brilliant but, alas! the brief life of one who tenderly loved and honoured Haydn—Mozart. He witnessed and approved the reforms of Gluck, whose works were more than a protest against the musical trivialities of the time; and he watched the rising star of Beethoven, which he helped to kindle into an undying flame. Herr Pohl concludes his first volume with the "Eisenstadt period," and finishes this part of his work with glowing words. Passing over the threshold of Haydn's new life-period, he accompanies him from Eisenstadt to Esterhazy, for a portion of the fourth quarter of the last century. Esterhazy, situated at the south end of the Neusiedler lake, was the newly-created and beautiful summer palace of one of the richest, and by his brilliant mental endowments one of the most distinguished, of the Esterhazy princes. It was in this place that some of the ripest works of our great master were written. Here Haydn composed for the concert-room, the theatre, the opera-house, and even for the lowly Marionette Theatre. Here, valued by his prince-patron, Haydn was also honoured and beloved by his subordinates, and regarded even as a father. Herr Pohl closes his first volume with the emphatic words—"Auf Wiedersehen also in Esterhazy."

The volume now before us carries us in the year 1766 to the lovely Esterhazy, where music was composed, studied, and performed by the great master and the accomplished artists he had fortunately gathered there, under most unique and splendid surroundings. The volume takes in the whole of this period, and closes with Haydn's departure for London, shortly after the death of his noble, princely patron, Nicholas Esterhazy. This summer palace at Esterhazy has been often the object for remark and glowing description. Herr Pohl becomes almost poetic in depicting the glorious palace and the outlying demesne. It is, indeed, not without interest, the way in which this beautiful place was created. The Hungarian estate came into the possession of Count Joseph Anton Esterhazy in the year 1720. It is situated in the county of Oedenburg, in Lower Hungary. At this time the only buildings on the domain were the rude ones used for the shelter of huntsmen. There were a few scattered villages around it—Süblör to the east, Szeplak to the west, Schrollen to the north, the latter situated at that time near to the lake. The description given of the place at this time, which was afterwards to be turned into a very Paradise, might have served for a model of Charles Dickens's Martin Chuzzlewit's "garden of Eden." The inhabitants flitted about like ghosts; the morass sent forth deadly exhalations; annoying insects of every kind swarmed; and what the Virginians call the "meanness" of fever and ague took all the life out of the poor people who dwelt in the villages as soon as the spring-tide of the year arrived. At this time the spot was the fitting abode of various kinds of wild-fowl, that screeched and whirled around its reeds, for it was famous for reeds and sedgy grass. This was the patrimony of the Prince Paul Anton Esterhazy, who did nothing to improve the

property, but who was an early patron of Haydn in 1761. Haydn was at this time associated with Werner as his *alter ego*, the real Choragus. Werner was a first-rate master of counterpoint, but only knew how to speak of his colleague Haydn as "a mere fop" and a "scribbler of song." Werner died in 1766, and Haydn fortunately became sole Capellmeister.

But we are anticipating, and must go back a little. Prince Paul Anton died in 1762, and his unexpected death changed the calm aspect of Haydn's life. Nicholas, after his brother's death, which took place the 18th of March, 1762, namely in the year 1764, was at Frankfort-on-the-Main as an ambassador attending the election and coronation of the Grand Duke Joseph as King of Rome. He made a visit to Paris, as German princes are wont to do, and of course visited Versailles. His one thought now was to turn the Hungarian swamp into another Versailles, and by spending a million of money or more upon it he succeeded in his efforts.

Herr Pohl describes the place. We dare not venture to translate the passage, but suffice it to say that the dismal swamp became the famous Esterhazy, and the shriek of the wild-fowl yielded to the glorious music of Haydn and his accomplished artists. The utilitarianism of the present day can with difficulty understand the impulse for beauty and adornment which in the past produced such places as Lansdowne, Schwetzingen, Chatsworth, Stowe, Welbeck, and Esterhazy, and numberless others of a like kind. A cottage in a wilderness and a tweed suit is the *beau idéal*, or perhaps we ought rather to say the *beau réel*, of many a scion of a noble house; occasionally diversified by a more sordid life, as lately when an English peer shipped and died a common sailor before the mast. If Prince Nicholas Esterhazy were *outré*, it was in the direction of beauty, of art, and of music, and his singularity conferred a boon upon thousands of persons engaged in honourable toil, and, indeed, by his love of art, upon the civilised world at large. Of Esterhazy a traveller says, "Perhaps out of Versailles in the whole of France there is not a spot to be compared to the Hungarian palace and domain." The French ambassador, Prince Rohan, said, "In Esterhazy I have found another Versailles." There were long lines of lindens, and a village of beautiful cottages built expressly for the workpeople employed on the palace. There was a fine hotel and buildings specially erected for spectacle and music; residences for the officials of the chapel and the performers of the opera; summer and winter riding schools; a dwelling for the princely family and court; curiously wrought iron gates to the main entrance and for the gate to the Schloss; statues, bas-reliefs, and columns, and imposing flights of steps and balconies. In the interior of the palace the ceilings were adorned with the most beautiful frescoes, all mythological subjects. There were statues of the four seasons, large as life; urns of alabaster; curtains curiously embroidered with gold; chalcidon vases; floors paved with delicate white marble; large looking-glasses hung brilliant on the walls, which were relieved by niches filled with statuary. But our readers have had enough of this, and so we must leave the marble bowls, and the dragons, and the proud white swans, and the other brave objects worthy of an Arabian fairy-land abode. One looks into the beautiful photographic portrait of Haydn given in this second volume, and feels glad that the divinely-gifted "Father Haydn," the whilom son of the wheelwright, who had a hard time of it in his early days, after a good deal of struggle with poverty, and the long *quälerei*—or, as we should say, torment—of a bad wife, the daughter of a barber, had found the lines fallen to him in

such a pleasant place for so many long years of his industrious and useful life. His nominal salary was, indeed, according to our modern notions, slender; but then the "pickings," as Brother Jonathan expresses it, were considerable. He, the good, kind, modest, true man, never happier than when at his work, with no taint of jealousy in his nature, praising Bach, his illustrious son Philip Emmanuel, and Handel, and loving Mozart as a son. Who but must feel sorry that Haydn should have had such a Xantippe of a wife?—a burden upon him for forty years, like the wicked old man on the back of Sindbad the Sailor. We are glad to think that under this trial he must have often forgotten the shrew he could never tame when resting amid the cool grots of the palace gardens, or rehearsing and improving his music as he did, in the midst of his fine singers and splendid orchestra.

This work, without doubt, will greatly enhance the estimation in which Haydn has long been held. The repose and calm of his life at Esterházy will ever be a standing rebuke to the fussy, restless activity of the present age. The true artist, as was once observed in regard to Hogarth, must be always an artist. Such was Haydn: satisfied with his vocation, his life was spent surrounded by the sweet fragrance, the still, quiet charm of nature; and he flourished amid the modesty of his genius. One loves to look again and again into the kindly portrait given in this volume; his fine nose, and musical eye looking as if with second sight he might behold, illuminated as with lines of light, the thrill of the vibrations of his charming song. His was not an easy face to take. The *bonhomie* of Handel and the deep lines of Beethoven are unmistakable, and easily produced by the artist; not so the face of Haydn. One of our English princes commissioned Sir Joshua Reynolds to take the composer's portrait. Haydn went to Reynolds' house, but his countenance was an inexpressive blank. The artist, careful for his own reputation, deferred the sitting till another day. When Haydn again presented himself, there was the same weariness and want of vivacity. Reynolds, perplexed, went to the prince, who contrived to send to the painter's house a pretty German girl, at that time in the service of his mother, the Queen. Haydn took his seat for the third time, and as soon as the conversation began to flag with the artist, a curtain fell, and the fair German *fräulein*, elegantly attired in white, and crowned with a garland of roses, addressed him in his native tongue:—"Oh, great man, how happy am I to have an opportunity of seeing thee, and of being in thy presence." Haydn, charmed and delighted with the lovely, fairy-like girl, overwhelmed her with questions; his countenance at once recovered its animation, and the artist seized the *vis vivida* of his features with rapidity. Haydn was not free from severe suffering. During long years he endured the pain of an irritating polypus, which when he was in London the great surgeon John Hunter wished to remove. Haydn dreaded the operation, and carried the sad malady to the grave. He was, as already observed, a great admirer of Handel, and in expressing himself to Prince Schwartzberg, thoughtfully said, "This man is the father of us all." Until the death of his patron, Prince Nicholas, in 1789, Haydn was the only musical man in Europe ignorant of his own celebrity. He was a keen critic, and could frame a pretty compliment. When Sir Joshua Reynolds had taken the celebrated Mrs. Billington's portrait in the character of Cecilia listening to the heavenly choirs, as she is usually delineated, and the picture was shown by her to Haydn, he said, "It is like you, but there is a strange mistake." "What is that?" exclaimed Sir Joshua, hastily. "You have painted her listening to the angels; you ought to have represented the angels listening to her."

Mrs. Billington sprang up, and threw her arms round his neck. It was for her that he composed his *Ariadne Abbandonata*, said to be superior to that of Benda. In 1785 Haydn became a Freemason. The order was in great repute at Vienna, and embraced among its members statesmen, learned men, artists, noblemen, ecclesiastics, and even the court preacher. Mozart was also a member of the lodge bearing the title of "The Crowned Hope," and was most devoted to its affairs.

The close of the narrative part of this volume is both impressive and affecting. Herr Pohl is an artist, and knows when to leave off. Not that his art is *tricksy*, for it is simple and touching. It was the 15th day of December, 1760. The parting festival to take leave of Haydn had been held. Haydn was starting for London, to fulfil his engagement made with Salomon. An invitation had been previously given to Mozart. Haydn was about to leave a loving friend behind him in the person of Mozart, who was dejected by the malady that was destined to put him into an early grave in less than a twelvemonth from the day of Haydn's departure. Mozart died on the 5th of the following December, 1791. Friends gathered around, and would have fain prevailed upon Haydn not to undertake so long and arduous a journey. They mentioned to him his age, upon which Haydn gave the laconic answer, "I am still lively, and possessed of strength." Mozart was also anxious about Haydn's journey, and kindly said, "Father, you are not trained for the great world, and speak so few languages." Upon which Haydn replied, "Yes, that is true; but the whole world understands my language."

The moment of separation had come. Haydn and Mozart were moved to tears. Mozart was especially grieved; deeply affected, and full of anxiety for Haydn, but apparently having no presentiment of his own approaching demise, he said, "I fear, my father, we are about to utter the last adieu." So it proved. The carriage drove up; another and a last greeting, and Haydn was gone. Mozart stood in silence alone; his best and his truest friend had parted from him, and they were to meet no more in this world. This is very human, very beautiful, and—when we think of the "Geisterreich" for which their great countryman Goethe yearned, and to which both Haydn and Mozart looked—wistful sacred.

We shall in a second article invite the attention of our readers to the music which Haydn composed; during the period referred to in this volume.

MUSICAL PLAGIARISM.

IN the Moscow edition of Chopin's pianoforte works, edited by C. Klindworth, a mazurka is included among the posthumous pieces, but the style of it differs so much from that of the Polish composer that the editor in a footnote expresses his very decided opinion that it ought not to be included among Chopin's works. In 1877 Mr. E. Pauer, whilst preparing a comprehensive guide through the entire literature of the piano, looked through many thousand pieces for that instrument published by great German firms, and came across a mazurka by Charles Mayer, published by Pietro Mechetti (afterwards C. A. Spina), and entitled *Souvenirs de la Pologne*. A few weeks later a mazurka, a posthumous work of F. Chopin, and published by J. Gotthard, came into his hands. At first, although the piece "struck him as being an old acquaintance," he could not fix the time when and the place where he had heard it; but at last the Chopin mazurka mentioned above returned to his remembrance, and on comparing the two he found that they were one and the same piece. From the appearance of the title-page

MAZURKA by CHARLES MAYER.

(Souvenir de Pologne.)

Moderato ben marcato.

The musical score is written for piano and violin. It begins with the tempo marking "Moderato ben marcato." The key signature is one sharp (F#), and the time signature is 3/4. The score consists of six systems of two staves each. The piano part is in the lower staff, and the violin part is in the upper staff. The score includes various dynamics such as *ff* (fortissimo), *p* (piano), *cresc.* (crescendo), *f* (forte), and *p legg.* (piano leggiero). There are also articulations like accents and slurs. The piece concludes with a final cadence.

First system of musical notation, featuring a treble and bass staff. The key signature is three sharps (F#, C#, G#). The music includes a *legg.* (leggiero) marking and a *dim.* (diminuendo) marking. The system concludes with a double bar line and an asterisk.

Second system of musical notation, continuing the piece. It includes a *dimin.* (diminuendo) marking and a *p* (piano) marking. The system concludes with a double bar line and an asterisk.

Third system of musical notation, featuring a *p dolce* (piano dolce) marking. The system concludes with a double bar line and an asterisk.

Fourth system of musical notation, featuring a *p dolce* (piano dolce) marking and a *legato* marking. The system concludes with a double bar line and an asterisk.

Fifth system of musical notation, featuring a *legg.* (leggiero) marking. The system concludes with a double bar line and an asterisk.

Sixth system of musical notation, concluding the piece. The system concludes with a double bar line and an asterisk.

First system of musical notation. Treble and bass staves. Key signature: two flats. Time signature: 4/4. The melody in the treble staff features eighth and sixteenth notes. The bass staff provides harmonic support with chords. Performance markings include *poco a* and *poco cresc.*. Below the staves, there are four measures of a single note with the instruction *Ad.* and an asterisk.

Second system of musical notation. Treble and bass staves. The melody continues with more complex rhythmic patterns. Performance markings include *ff*, *poco a poco dimin.*, *pp*, and *legato*. Below the staves, there are four measures of a single note with the instruction *Ad.* and an asterisk.

Third system of musical notation. Treble and bass staves. The melody is marked *p dolce*. The bass staff has a more active line. Below the staves, there are four measures of a single note with the instruction *Ad.* and an asterisk.

Fourth system of musical notation. Treble and bass staves. The melody features a series of sixteenth notes. Performance markings include *p dimin.* and *cresc.*. Below the staves, there are four measures of a single note with the instruction *Ad.* and an asterisk.

Fifth system of musical notation. Treble and bass staves. The melody is marked *ffz* and *con fuoco*. The bass staff has a more active line. Performance markings include *p* and *calando*. Below the staves, there are four measures of a single note with the instruction *Ad.* and an asterisk.

Repeat from beginning to sign  and finish as follows.

Sixth system of musical notation. Treble and bass staves. The melody is marked *p dolce*. The bass staff has a more active line. Below the staves, there are four measures of a single note with the instruction *Ad.* and an asterisk.

The musical score consists of six systems of piano notation, each with a treble and bass staff joined by a brace. The key signature is three sharps (F#, C#, G#). The notation includes various musical symbols such as notes, rests, beams, and slurs. Dynamics and performance instructions are written throughout the score.

System 1: Features a triplet of eighth notes in the treble staff. The bass staff has chords marked with *And.* and asterisks.

System 2: The treble staff has a *dimin.* instruction. The bass staff has chords marked with *And.* and asterisks.

System 3: The treble staff has a *calando* instruction. The bass staff has chords marked with *poco a poco* and *dimin.*

System 4: The treble staff has a *poco a poco dimin. e* instruction. The bass staff has chords marked with *poco a poco* and *dimin. e*.

System 5: The treble staff has a *pp* instruction. The bass staff has chords marked with *morendo* and asterisks.

System 6: The treble staff has a *con fuoco* instruction. The bass staff has chords marked with *ff* and asterisks.

and the size of the notes, Mr. Pauer, who has had considerable experience in these matters, concluded that the Mayer copy must have been published between the years 1840 and 1845, and wrote to Mr. Gotthard pointing out the similarity of Chopin's posthumous work, and asking how he came into possession of the Chopin manuscript. Mr. Gotthard replied, "that he had bought the mazurka as Chopin's autograph from a Polish countess, who, being in sad distress, parted, though with the greatest sorrow, with the composition of her illustrious compatriot." Mr. Pauer naturally concludes that Mr. Gotthard had been deceived, that the manuscript was not a genuine autograph, and "that the honour of having composed the mazurka in question belongs to Charles Mayer." Mr. Pauer further adds: "It is not likely that C. Mayer, even if Chopin had made him a present of this mazurka, would have published it during Chopin's lifetime as a work of his own, or have sold or given it to the Polish countess. It is much more likely that Mayer's mazurka was copied in the style of Chopin's handwriting, and after Mayer's death in 1862 sold as Chopin's autograph to Mr. Gotthard, who has now probably discovered that Polish countesses may be very amiable and charming, but not at all times very trustworthy concerning musical manuscripts." Such is the interesting history of the mazurka to be found in our music pages (pp. 155—158). In the history of music are recorded some remarkable cases of plagiarism. There is, for example, the case of Mozart's Requiem Mass. The score was copied out by Count Franz von Walsegg with the inscription, "Requiem composita dal Conte Walsegg," and the music performed as his own on December 14, 1793. Then again, there is the mass of Schubert in G, which was published by Robert Führer, a composer and organist of Prague, as his own composition. When Mr. E. Prout wrote his analysis of this mass for the MONTHLY MUSICAL RECORD in 1871, the parts used for preparing the score from which quotations were made bore Führer's name on the title-page. There are two memorable cases of musical theft about which a short description will not prove out of place here. The first is the madrigal sent by Signor Bononcini (Handel's celebrated rival) to the Musical Academy as his own. One of its members discovered a similar madrigal in a book from Venice, entitled "Duetti Terzeto e Madrigali," by Antonio Lotti, the celebrated Italian composer. A letter was written to him asking for some explanation. Lotti wrote back giving full details respecting the origin of this madrigal, and substantial proof that it was his own composition. Bononcini had nothing to say by way of reply, but quitted England, and remained abroad until he died, almost a centenarian, in solitude and obscurity. The other case refers to a bravura song in Gluck's *Orphée*. Berlioz, on the occasion of its performance in Paris, heard that this air was not by Gluck, but by an Italian composer named Bertoni, and that it was to be found in an opera of his entitled *Tancrède*. After some trouble he found a score of this work in the Bibliothèque Impériale, and was not long in discovering the song in question which, with the exception of a few notes added to the symphony, was in every respect identical with the one in Gluck's opera. Berlioz made further research, and discovered a pamphlet by a certain person named Coquiau, published at Paris in 1779, accusing Gluck, amongst other things, of having taken an entire air of Bertoni's. The partisans of Gluck denied this, so Coquiau wrote to Bertoni, and received an answer from him, asserting that the air was composed by him, but that he could not be sure whether it was in his *Iphigénie en Tauride* or in his *Tancrède*. It may be interesting to mention that Bertoni wrote an opera, *Orfeo*, to the same libretto as that used by Gluck. According

to Berlioz the rhythmical forms of the German master have in several places been faithfully imitated, and he supposes that Bertoni, knowing of Gluck's theft, thought himself at liberty to steal something in his turn. Bertoni's opera was written two years after the production of Gluck's *Orphée* in Paris. Bertoni's work is mentioned in Pohl's second volume of Haydn's life as one of the operas forming part of the repertoire at Esterházy. In conclusion, we would also just mention that the air "Objet de mon amour," from Gluck's *Orphée* was taken by Philidor for his opera *Le Sorcier*, and only altered so far as was necessary for the fresh words. In speaking of musical plagiarism the name of Handel unfortunately finds a place. He appears to have had no scruple whatever, not merely in imitating the works of his predecessors and contemporaries, but in taking their very themes and even copying whole movements from their works. The extraordinary use which he made of Uri's "Te Deum," and a serenata by Stradella show that there is at any rate considerable truth in Dr. Crotch's hard observation that there is scarcely one note by Handel that has not been stolen from Leo, Luther, and others. We cannot give Dr. Crotch's full list of names, twenty-one in number, and followed by two very suggestive &c., indicating that the list was far from complete.

Foreign Correspondence.

MUSIC IN VIENNA.

[FROM OUR SPECIAL CORRESPONDENT.]

VIENNA, June 12th, 1882.

IN my last report I mentioned the first instrumental concert of the Conservatoire. The second and last one took place soon after, and was also most successful. It opened with Wagner's *Huldigungsmarsch*, executed with fire and exactness, Director Hellmesberger leading his young troupe with his accustomed energy. Then followed Rubinstein's piano-concerto in G (first part), and Chopin's concerto in F minor (last part); Mendelssohn's violin-concerto (first part), and Bach's concerto for two violins (with cadence by Hellmesberger). The execution of all these works showed a great development of dexterity and good phrasing. Mendelssohn's concerto in particular, performed by a boy (Joseph Popelka) having just completed his ninth year, involuntarily recalled to one's mind Joachim, who, when a youth of the same age, awakened already such great hopes in the same Conservatoire, under the guidance of his well-known master, Jos. Böhm. The vocal part included an aria from Haydn's *Creation*, and the romance from *Mignon*, the latter sung by the talented Frl. Rosa Hellmesberger. The *Preghiera* from Rossini's *Moses* closed the interesting programme. The Akademische Wagner-Verein celebrated the birthday of the great composer by executing the first act from *Parsifal* (of course only with pianoforte accompaniment). Passing over some singular concerts given for benevolent purposes, I go on to the opera.

To speak of our present season is almost like giving the report of a *Gastspiel*. Counting from April 16th till to-day, and including the performances till June 16th, there were no less than ninety-one *Gastspiele*—i.e., eight singers for thirty-eight evenings, and six ladies for fifty-three evenings; of the latter, Frl. Lilli Lehmann alone performed twenty times, Frau Wilt fifteen, and Frl. Brandt thirteen times. To continue the special list in my last report, I give the *rôles* of all the singers, eight of whom belong to the Hofopera in Berlin. To begin with the ladies—we have heard, since May 12th, Frl. Lehmann, from Berlin

(Blondchen, Adalgisa twice, Violetta, Zerline in *Don Juan*, Rosine in *Barbiere*, Isabella, Astrifamante, Venus, Marzelline in *Fidelio*, and Carmen); Frau Wilt (Constanze, Norma twice, Aida, Alice, Bertha, Lucrezia, Sulainith, Leonore in *Troubadour*, Donna Anna); Frl. Brandt, from Berlin (Amneris, Donna Elvira, Recha, Selica, Orpheus, Fides, Maffio Orsini, Azucena, Fidelio); Frau v. Voggenhuber-Krolop (Königin von Saba). Of the singers named, Frl. Lehmann was excellent as Blondchen, Adalgisa, Isabella, Venus, and Marzelline; Frau Wilt as Constanze, Aida, Alice, Bertha, and the rest of the above-mentioned rôles; and Frl. Brandt particularly as Amneris, Orpheus, Fides, and Fidelio; likewise Frau Voggenhuber in her single performance. On the whole, it was a réunion of most gifted musical singers, Frl. Lehmann being specially astonishing by her uncommon versatility in such different tasks. Now for the gentlemen. We heard, likewise since May 12th, Herr Riese, from Dresden (Radames, Eleazar, Robert); Herr Reichmann, from Munich (Hans Heiling, Wolfram, Count Luna, and King Solomon); Herr Siehr, from Wiesbaden (Orovist, Leporello, Basilio, Don Pedro, and Jakob); Herr Niemann, from Berlin (Tannhäuser, Joseph, and Florestan); Herr Ernst, from Berlin (Don José, and Assad in *Königin von Saba*); Herr Krolop, from Berlin (Escamillo, and Rocco). The most interesting *Gastspiel* was that of Herr Niemann, who has not been heard in Vienna since the year 1872. His voice, of course, is not so good, but his art of singing and acting form the best possible example for every assiduous singer. Reichmann and Krolop are both excellent singers, with sympathetic voices, the latter particularly an eminent actor and Charakter-Darsteller. Herr Riese did not seem pleased with his reception, and took leave abruptly. Herr Ernst, in fact a lyric tenor, lacks the temperament for *Heldenrollen*. There is announced for to-day another representation (the thirteenth) of *Mephistophele*, by particular request of the foreign singers, that they may make acquaintance with that opera. The other operas till June 16th will be the *Prophet* (with Frau Wilt as Bertha, Frl. Brandt as Fides, and Herr Niemann as Johann von Leyden); *Hochzeit des Figaro* (with Frau Voggenhuber as Countess, Frl. Lehmann as Cherubin, Herr Krolop as Figaro); *Hugenotten* (with Frau Wilt as Valentine, Frl. Lehmann as Margarethe von Valois, and Herr Reichmann as Count Nevers); and *Lohengrin* (with Frau Voggenhuber as Elsa, Frl. Brandt as Ortrud, Herr Ernst as Lohengrin, and Herr Reichmann as Telramund). For the rest of the month there are representations of the *Hofschauspieler*, from the Burg Theater (Maria Stuart, Egmont, &c.); the little opera, *Die Zwillingbrüder*, by Schubert, and some ballets.

Operas performed from May 12th to June 12th:—*Entführung aus dem Serail*, *Nordstern*, *Norma* (twice), *Gute Nacht Herr Pantalon* (and a ballet), *Aida*, *Violetta*, *Mephistophele* (three times), *Don Juan*, *Judin*, *Barbier von Sevilla*, *Robert der Teufel*, *Afrikanerin*, *Orpheus*, *Prophet*, *Freischütz*, *Lucrezia Borgia*, *Hans Heiling*, *Zauberflöte*, *Tannhäuser*, *Troubadour*, *Joseph und seine Brüder*, *Carmen*, *Fidelio*, *Königin von Saba*.

Reviews.

Russian Suite for String Orchestra, with Violin Obligato (Op. 81). By RICHARD WÜERST. Full Score and Orchestra Parts. (Score, 7097a, net 1s. 6d.; parts, 7097b., net 2s. 6d.) London: Augener & Co.

RICHARD WÜERST, born at Berlin in 1824, the pupil of Hubert Ries and Ferdinand David for the violin, and of Mendelssohn for composition, was for many years Pro-

fessor of the Theory of Music at Kullak's Academy in Berlin. He has devoted much of his time to composition, and has written operas, a cantata, overtures, symphonies (the second of which obtained a prize at Cologne in 1849), and other works, including pieces for his favourite instrument, the violin. The "Russian Suite" now under notice consists of a simple and pleasing set of four short pieces. The violin obbligato part is showy and not difficult. It opens with a "Vorspiel" quite in the style of a sarabande. A trio follows, after which the first part is repeated as in a minuet. The accompaniment for strings is effective. The second movement is entitled "Träumerei," and the composer must have been dreaming of Weber and Mendelssohn, whose influence throughout is strongly felt. Though the ideas and treatment are not strikingly original, the piece is extremely simple and graceful, and cannot fail to satisfy the player and please the listener. The intermezzo is a delightful little piece, reflecting very successfully the quaint style of northern song-melody. The accompaniment in both sections is most delicate, and the use of the pizzicato in the first very appropriate. The last movement is entitled "Trepak." It has a peculiar national flavour about it, and at the same time, is tinged with a Mendelssohnian colour. The hurrying on of the time, and the *stringendo* finish remind one of Bohemian music. But the same characteristics are to be found in all national music, combined of course with many features peculiar to each country.

Novelletten für das Pianoforte. By ROBERT SCHUMANN. Op. 21. Revised, Fingered, &c., by MORITZ MOSZKOWSKI. (No. 8414, 4to, net 2s. Harrow School Series.) London: Augener & Co.

THESE *Novelletten* are published as a part of the Harrow Music School series and have been most carefully revised and fingered by Moritz Moszkowski. The editor has given a few directions as to the use of the loud and soft pedals. Schumann's instructions on this point must be accepted as giving only general indications as to his wishes. In the compositions before us he simply marked the sign "Ped." at the commencement of a passage, without denoting its discontinuance. Schumann well knew that mere mechanical directions are not required by a player who has right feeling and taste, and are useless to one who has not.

No. 1 of these compositions, with its vigorous opening and tender and pathetic second theme, is frequently played. No. 2, in D major, is bold and striking. The short annotations at the foot of the pages will be found useful. No. 3, "Leicht und mit Humor," possesses fine harmony and rhythm, and shows the writer's technical knowledge of the piano. Nos. 4, 6, and 7, we deem to be the gems of these *Novelletten*. In all of them we find great beauty of melody, diversity of rhythm, and boldness of modulation. Here, again, the brief foot-notes will be found very useful, at least to the player who is endeavouring to combine intelligence with good mechanism. Nos. 5 and 8, the former commencing with a movement *pomposo e brioso* in the key of D major, followed by a lively movement *molto vivace*, calling forth a reminiscence of Mendelssohn, are very interesting, though perhaps a little too long. The very good fingering in this edition will be found of the greatest possible service to the player, and highly conducive to good phrasing.

Six Sonatinas for the Pianoforte. By C. GURLITT. Nos. 1, 2, 3, each 2s. 6d. Augener & Co.

PROFESSOR CORNELIUS GURLITT is highly prized in

Germany as a composer of considerable ability, and as a thoroughly earnest and conscientious teacher. He has written many educational works for the pianoforte, and in all his efforts has been guided by that old but ever true precept, "Ars celare artem." The first of the sonatinas before us is charmingly written. The opening *Allegretto* is a five-finger exercise in disguise; the *Andante* a simple study on the shake and turn, and the *Finale*, in rondo form, introduces the young player to arpeggio chords divided between both hands. The themes are certainly not striking, but absolutely new and original ideas are, like the plums in Jack's pudding, "few and far between." The second sonatina is most useful and attractive. The opening *vivace* movement, with its six-bar phrase followed by a Beethovenish figure, and with its simple but pleasing second subject, is an excellent specimen of clear and concise workmanship. The *Menuet* is uncommonly good, while the following *Allegretto* is aptly described as *grazioso*. The third sonatina is the last but not the least. It is a little more difficult than the others. The last movement keeps the young player busily employed. All the music is most carefully fingered, and provided with the requisite marks of phrasing and expression.

Fantasia Sonata, for the Organ. Op. 65. By J. RHEINBERGER. Edited by W. T. BEST. (No. 8071a, net 1s.). London: Augener & Co.

It is quite gratifying to meet with an organ composition of this calibre. Rheinberger's *Fantasia Sonata* may serve as a protest against much of the organ-playing and against many of the organ compositions of the day. Organists only too often disregard the character of their instrument, and adopt a style of playing and writing wholly unsuitable. In hearing the injudicious imitations of pianoforte and orchestral effects, the piquances, sentimentalities, and inanities *à la mode*, one cannot help thinking that to this sort of thing John Knox's expression of contempt, "kist o' whistles," is most appropriate. Rheinberger's composition, however, is more than a sound and judicious piece of workmanship: it possesses the intellectual qualities which are a *sine qua non* in the constitution of a work of art. The *Fantasia Sonata* consists of a flowing allegro, preceded by a grave (A flat major), a lovely andante espressivo (E major), and a spirited fuga (A flat). Rheinberger is at home in the polyphonic style, and his compositions in the scholastic forms have never the appearance of exercises. Let this noble work, which is not the only sonata that has come from the pen of the composer, be strongly recommended to all interested in organ music; we can guarantee that their acquaintance with it will be profitable and enjoyable.

Waldmärchen (The Legend of the Wood). Concert-Sketch for the Pianoforte. Op. 8. By J. RHEINBERGER. (No. 8358, net 1s.). London: Augener & Co.

THIS pianoforte piece is very different in style and matter from the above-discussed organ sonata by the same composer. The texture is looser and the fancy more airy, as the instrument for which it is written and the subject of which it treats demand. The composer has succeeded in breathing into this tone-picture something of the fresh scent and the life and motion of the woods, and in transferring to it something of their alternating lights and shadows. The melodic, rhythmic, and harmonic beauties to be found in the composition are too numerous to be here enumerated. The piece is not very difficult, but only a careful and sympathetic rendering can bring out the whole

of the inherent poetry. The "*Waldmärchen*" is one of those works for which one's affection increases on a closer acquaintance.

Three Old English Dances. By FRANK J. SAWYER. Brighton: J. & W. Chester.

THREE rather pleasing arrangements. The first is a morris dance, the second a minuet, the last a hornpipe. The minuet pleases us most.

Isolden's Liebes-Tod, for the Pianoforte. By FRANZ LISZT. 3s. London: Augener & Co.

WAGNER has said that he wrote the great music-drama of "*Tristan*" with the concentrated power of his inspiration, and the perpetual stream of expressive and passionate melody which runs through the whole work is nowhere more intense and transcendental than in the concluding scene of the last act. It is the one piece that ought to be heard by all who persist in saying Wagner has no melody. It is scarcely necessary to say that the transcription by Liszt is very fine; and it is advisable—for it will recommend this piece—to add that it is not extremely difficult.

Mazurka for the Pianoforte. By CHARLES MAYER. 3s. London: Augener & Co.

AN elegant and showy piece. The opening phrase was certainly suggested by Chopin's *Mazurka* in B flat (Op. 7, No. 5). The account of this piece, which long passed as a production of the Polish composer, is given in another part of this paper.

Soirées Musicales. Duets for Pianoforte. Book 1. By LEON D'OURVILLE. (Edition No. 8542a, net 1s.). London: Augener & Co.

THESE short pieces are pleasing, and, considering that they only present difficulties of an ordinary kind to young players, are unusually brilliant and effective. They are, in fact, elegant little drawing-room duets, and while amusing and attractive, are at the same time useful from an educational point of view. They are all carefully fingered, and thus help is given to the pupil, and trouble saved to the teacher. The book contains four numbers—"Spring," "Rustic Dance," "In the Garden" and "Polonaise"—all attractive, particularly the last two.

Concerts.

CRYSTAL PALACE.

AT the concert on June 3rd was performed for the first time in England Berlioz's grand symphony "*Funèbre et Triomphale*," for military band, an orchestra of strings, and chorus. In 1840 Berlioz was commissioned by the French Government to write a work for the canonisation of the victims of the Revolution of July, 1830. The orchestra was a powerful one, but it was drowned by the noise of the procession; and while the last movement was being played the National Guards marched off the ground to the roll of fifty drums. The work was afterwards performed in the concert-room, and, according to report, with considerable success. It has not the form of an ordinary symphony, and though much of the writing is showy and effective, it cannot rank as a composition either of importance or of special interest. However, in producing this work Mr. Manns

deserves the thanks of musicians who naturally felt curious with respect to the only symphony of Berlioz that had not been heard in this country. Madame Sophie Menter was the pianist, and played with much brilliancy Liszt's Hungarian fantasia. On June 10th Signor Sgambati made his first appearance, played Beethoven's E flat concerto, and his own Symphony in D. The *Allegro vivace*, with which it commences, did not strike us as possessing as much interest as the other parts of the work. The *Andante* is a fine movement. The principal subject, led off by the oboe, is most attractive, and the second melody very pleasing and beautifully scored. After the Scherzo comes the *Finale*, consisting of two parts—a charming serenade and a spirited Allegro. The whole symphony is melodious, and exhibits both originality and imagination. Signor Sgambati conducted his own work very efficiently.

Mr. Manns' benefit concert, which took place on June 17th, included G. A. Macfarren's Festival Overture, and Beethoven's Choral Symphony, and the performance of this noble work formed a worthy close to this excellent series of concerts. After the concert a testimonial was presented to Mr. Manns for his valuable services at the Crystal Palace. Mrs. Meadows-White (Miss Alice Mary Smith) handed him a purse of £700, and an illuminated album containing the names of the subscribers. In our next number we shall have more to say about this interesting ceremony, and about Mr. Manns' "faithful work" of more than a quarter of a century.

RICHTER CONCERTS.

AT the fifth concert, on June 2nd, Herr G. Haeflein performed Spohr's "Dramatic" concerto. He plays with great neatness, taste, and delicacy, and was heard to great advantage in the *adagio*, but in the opening *allegro* and also in the *finale* there was not sufficient fulness of tone or vigour of interpretation. The programme included Beethoven's *Leonora*, No. 3, the eighth symphony, and the introduction and closing scene from *Tristan and Isolde*. Beethoven's works are a never-failing source of attraction, and the rapt attention and enthusiastic applause of the audience whenever one of his masterpieces is performed prove that the so-called music of the future has not, and is not, likely to displace the music of the past. It is a great pity that so much misunderstanding exists as to the character of Wagner's music, and its relation to the works of the great classical composers, for by creating narrow-minded opinions and foolishly extravagant admiration on either side the real and solid progress of music is seriously retarded, and the loss of a large proportion of the musical enjoyments provided is incurred. Fräulein T. Malten and Herr E. Gura appeared at this concert, and both gave much satisfaction in songs by Brahms, Schubert, and Löwe.

The programme of the sixth concert, on June 5, included only four items, two of which were novelties. The first was Liszt's "Hungarian Rhapsody," in F, for orchestra. The pianoforte arrangement of this work is well known to concert-goers as a clever, brilliant, and (when well played) effective piece. The clever instrumentation, the splendid playing of the orchestra, and the characteristic rhythms, changes of time, and contrasts of light and shade, so wonderfully brought out under the bâton of Herr Richter, procured for the composition a brilliant reception and an encore, which the conductor, after some hesitation, accepted. The Rhapsody, if not a work of high art, is an interesting and successful specimen of programme-music. "Waldfräulein," a scene for soli, chorus, and orchestra, by J. Sucher, was the other novelty. The

composer is conductor of the opera at Hamburg, and husband of the now famous Frau R. Sucher. The solos were admirably sung by Frau Sucher and Herr Winkelmann. The work is not one of great pretension, and shows ability and experience; but Herr Sucher has so thoroughly copied the style and manner of Wagner, that in this cantata it is impossible to credit the composer with any originality or independence of thought. Herr Sucher was called to the platform at the close of the work. Gluck's overture to *Iphigénie en Aulide*, with Wagner's effective coda, and Beethoven's Fifth Symphony, completed the programme. The seventh concert, on June 12th, was entirely devoted to Beethoven's *Missa Solemnis*, in D. The composition of this Mass engaged the attention of the composer for over three years, and it was finished exactly three years too late for the occasion for which it was originally intended, namely, the installation of the famous Archduke Rudolph as Archbishop of Olmütz. Beethoven threw his whole soul into the work, and seemed at times "in a state of absolute detachment from the terrestrial world." He, at any rate, forgot all about the capabilities of the human voice, and thus, though he has produced a work mighty in conception, and one in which he has brought to bear all the resources of great scholarship and ripe experience, its actual performance is always more or less disappointing. The constant strain on the voices interferes with the interest and deep admiration which the work ought to inspire. The principal vocalists were Frau Peschka-Leutner, Miss Orridge, Mr. W. Shakespeare, and Herr Elmblad. Mr. C. V. Stanford presided at the organ.

The programme of the eighth concert included Schumann's beautiful overture "The Bride of Messina," a repetition of the Liszt "Rhapsodie," the "Siegfried Idyll," and the Pastoral symphony. It is sufficient to say that the evening was a most delightful one, and that the "Rhapsodie" was again a very great success. The last concert was given on June 26th. The programme included Liszt's difficult, and, we may add, ugly Pianoforte Concerto, very well played by Mr. E. Dannreuther, and the Choral Symphony. The vocalists were Frau Peschka-Leutner, Fräulein Brandt, and Herren Winkelmann and Gura. The performance of this *opus magnum* was magnificent.

SYMPHONY CONCERTS.

THE whole of Schumann's *Faust* music was performed at the fourth of these concerts on June 8th. The third part has been given at the Philharmonic Society, and twice at the Hackney Choral Association, but the two first, containing the Garden, the Cathedral, the Ariel, and other scenes, have hitherto been omitted. In 1844, when Schumann's power as a composer was at its zenith, he commenced the third part of the *Faust* music, and completed it in the year 1848. One has only to recall the sad malady which at first dimmed and subsequently destroyed Schumann's intellect, to understand that the first and second parts, which were written between the years 1849 and 1853, though they contain many passages of great interest, beauty, and imagination, are yet as a whole vastly inferior to the seven wonderful numbers of the third part. The overture is perhaps the most laboured portion of the entire work, and we learn that it was written last of all; it was sketched on August 13th and 14th, and scored on the 16th and 17th, 1853. The "Dies Irae," in the Cathedral scene, is impressive, the chorus in the Ariel scene is full of lyrical charm, the scene of the four grey-haired women, "Want," "Guilt," "Care," and "Need," is highly imaginative, and the description of Faust's death is in parts very dramatic, but there are long passages in which the

composer seems to have grown weary, and to have written without zest, without inspiration. Musicians have reason to thank Mr. Hallé for the opportunity given to them of hearing the whole work. It presents many difficulties to the singers, the players, and also to the conductor, and the rehearsals must have been very long and laborious. The performance of the music was in general good, though not remarkably so. It seemed, like the work itself, to lack at times life and colour. Miss Orridge sang the part of Martha, and Mr. Santley (though not in good voice) that of Faust, in an artistic and effective manner. Mrs. Hutchinson was not altogether satisfactory as Gretchen; while Herr Elmlad, as Mephistopheles, was coarse and violent, which Goethe's Mephistopheles never is. Mr. Shakespeare and Mr. Savage, the former as Ariel and Pater Ecstasticus, the latter as Pater Seraphicus, gave efficient renderings of their respective parts. Schumann wrote two endings to the concluding Chorus Mysticus; of the two the second is the longer and decidedly the finer. Mr. Hallé probably gave the first by way of novelty, as the second, so far as we can remember, is the one generally selected. The programme included Mendelssohn's beautiful *Meeresstille* overture and Beethoven's concerto in G (with the composer's own cadenzas), played with great delicacy and refinement by Mr. Hallé. For this piece Mr. E. Hecht occupied the conductor's desk. At the fifth concert, on June 16th, Madame Norman Néruda performed in her own unapproachable style Mendelssohn's concerto in E minor, and also the obligato part in Mozart's "Haffner" serenade. The programme included Berlioz's "Harold in Italy," with Mr. Ludwig as an efficient viola obligato, and Beethoven's *Leonora*, No. 3. The performance of the symphony was very fine. Mr. Hallé conducts the works of Berlioz with sympathy and enthusiasm.

At the sixth and last concert, on June 22nd, a very fine performance was given of Beethoven's *Missa Solemnis*, with Madame Albani, Miss Orridge, Mr. William Shakespeare, and Mr. Frederic King, as principal vocalists.

MADAME SOPHIE MENTER'S RECITALS.

AFTER a visit to the provinces Madame Menter gave two more pianoforte recitals at St. James's Hall, one on June 2nd and the other on June 20th. At the first she played Beethoven's "Characteristic" Sonata, giving a good and intelligent reading of that difficult work. A toccata and fugue by Bach (arranged by Tausig) served to show off the player's fine mechanism; but the grandeur of the composition is lost by the change of instrument, and it seems a pity to play organ fugues transcribed, when Bach has written such fine ones expressly for the piano. The wonderfully light and delicate touch of the player was displayed in two pieces by Scarlatti, in some Liszt transcriptions by Mendelssohn and Schubert, and in Chopin's "Study" on the black keys. This last piece was played with such charm that the audience insisted on an encore. There was a long selection from the Polish composer's works. The Ballade in G minor was exceedingly well interpreted, and Madame Menter's brilliant playing of Chopin's Valse in A flat (Op. 34, No. 1) gave much satisfaction, judging from the applause it obtained. But why, we may ask, did the talented lady not play the last beautiful page of this classical piece? Why substitute in its place a loud and commonplace ending? It is well that the name of the person who thus dared to alter and mutilate Chopin was not given. Madame Menter has an unfortunate predilection for arrangements, as, for instance, that of Chopin's Mazurka, with ornaments, or rather dis-

figurements, by Tausig, and Weber's "Invitation," with arabesques, also from the same hand. So long as the alterations in any work, be they good or bad, are fairly announced on the programme, there would be no cause for complaint; it is otherwise when they are not announced. The Liszt arrangement of the *Tannhäuser* overture concluded the concert.

A large audience assembled at the last recital. The programme included Schumann's "Etudes Symphoniques," played with much brilliancy and energy, and a quantity of short pieces by Bach, Mendelssohn, Chopin, Henselt, and others, nearly all of which were interpreted in a highly satisfactory manner. The performance of the "Wal-kürenritt," arranged by Tausig, was a phenomenal piece of playing, but more than that we cannot say. Wagner's music is not effective when attempted through the medium of a pianoforte.

Want of space compels us to omit notices of many interesting musical events during the past month, such as the orchestral concert of the Cambridge Society, the production of Rubinstein's *Paradise Lost* at the last Philharmonic concert, and innumerable pianoforte recitals by Milles, Vera Timanoff, Mr. Franz Rummel, and Mons. Vladimir de Pachmann, and others.

Musical Notes.

THE fifty-ninth Lower Rhenish Music Festival was held at Aix-la-Chapelle on Whit-Sunday and the two following days. Wüllner conducted. The programmes contained among other works Handel's *Josua*, movements from Bach's B Minor Mass, Mendelssohn's *Walpurgis Night*, scenes from Gluck's *Armida*, Mozart's G Minor Symphony, and Brahms's D Minor Pianoforte Concerto (played by Hans von Bülow). The principal vocalists were Mmes. Lili Lehmann, Fides Keller, Messrs. Riese and Carl Mayer.

RICHARD WAGNER is said to be composing a new music-drama, entitled *Die Sieger* (The Conquerors), the subject of which is derived from a Brahmanic source. This report, however, has been emphatically contradicted.

SCHUBERT'S *Alfonso and Estrella* has lately been repeatedly performed at Berlin and Mannheim. Schumann's *Genoveva* is likewise becoming more and more a favourite in Germany.

GLUCK's comic opera, *Der betrogene Cadi*, has been revived at Berlin and Cassel. The composer wrote the music for the Imperial French Theatre at Vienna, where it was performed in 1761. The libretto was subsequently translated into German, and in this language the opera, or rather *Singspiel*, originally called "Le Cadi dupé," was frequently heard at Berlin in 1783.

Ekkehard, an opera by J. J. Abert, was produced at Munich on May 21.

ACCORDING to a writer in the *Vossische Zeitung* Meyerbeer's *Prophète* contains many pieces originally written for an opera on the subject of Moses. The appearance of Rossini's *Moses* prevented him from finishing his score, but unwilling to bury in his portfolios what he had already written, he got Scribe to furnish him with a libretto which would allow him to utilise the fragments of his *Moses*.

SMETANA's opera *Libussa* was enthusiastically received at Prague on May 16.

FERDINAND HILLER has given in the *Cologne Gazette* an account of a concert of the Meiningen orchestra. The veteran *maestro* does not leave the reader in doubt as to what his sentiments are; in fact, he states without circumlocution that he has always regarded Hans von Bülow's artistic doings with antipathy, and that this antipathy has been increased by his becoming acquainted with the younger musician's proceedings as a conductor. Hence it is not to be wondered at that Hiller's praise is faint and his strictures damning. Whilst some critics have declared that the classical works performed by the Meiningen orchestra at their Beethoven, Mendelssohn, Schumann, and Brahms' evenings had never been so well interpreted, Hiller holds an opinion the very reverse of this. "No real conductor," he says, with regard to the Beethoven concert he had heard, "will take the oscillations of the pendulum as a model: the rising and falling of the inner movement may make itself felt; through its modification of the *tempo* some passage may project more or less characteristically coloured. But these delicately and yet grandly designed webs must not be torn to pieces. Still less should these creations sprung from a single cast be smashed by a clumsy hammer." As chapter and verse to which they refer are often given, the remarks of so experienced a conductor and so distinguished a musician are interesting, although, of course, their degree of rightness and wrongness will be judged according to individual notions and sympathies. Hiller, however, does not confine himself to criticising the rendering of the music, but also makes fun of Hans von Bülow's handling of the *bâton*, curling of his moustache, displaying of his fine kid gloves, &c.

THE Théâtre des Nations (Opéra Populaire), subsidised by the municipality with 300,000 francs, will open on October 1 with Massenet's *Hérodiade*.

DARAN, the celebrated scene-painter, has died at Paris. His last work was a scene for the second act of *Françoise de Rimini*.

THE libretto of Camille Saint-Saëns' new opera *Henri VIII.* was read towards the end of May at the Opera in the cabinet of M. Vaucorbeil. Besides the interpreters of the work there were present the authors (Léonce Détroyat and Armand Silvestre), the director, and the managers.

A SOCIETY called "Union des Jeunes Compositeurs" (President, Octave Fouque) has been founded at Paris, the object aimed at being to give opportunities to its members for the performance of their compositions. The number of members is limited to twenty. Honorary members, whose number is not limited, pay twenty francs annually, and have the right of free admission to the musical performances of the society, and also the right of inviting two friends. Every new member must be introduced by two members, and the general assembly of the members decides whether he is to be admitted. Fortnightly concerts are to take place from December 1 to June 1. Each member has the right to have at least five of his compositions brought to a hearing in the course of a year.

IT is said that the *Meistersinger* will be produced at Bologna, the director of the theatre there having been instigated thereto by Mme. Lucca, the wife of the music publisher of that name in Milan, who also takes upon herself the pecuniary risk of the undertaking.

THE "Archivio Musicale" invites the young Italian composers at home and abroad to take part in a competition. The theme proposed is a composition for the pianoforte bearing the title, "Il Due Giugno [the 2nd of June is the day on which Garibaldi died], Epicedio

Eroico." The best composition will obtain for its author a premium of 100 lire (£4), a year's subscription of the journal, and twelve printed copies of his work. The "Archivio Musicale," which has now reached its tenth number, not only continues as well as it began, but improves steadily. Its latest issue contains an important contribution to biography, "Giovane Battista Pergolesi," by the author of the "Cenno storico sulla Scuola di Napoli," Francesco Florimo.

THE financial result of the New York Music Festival, which took place on May 3, 4, 5, and 6, was a deficit of 20,000 dols. To show that the artistic result was more satisfactory it is sufficient to mention some of the executive forces—Mmes. Materna, Gerster, Osgood, Cary, Messrs. Campanini, Candidus, Henschel, Gallassi, an orchestra of 300, and a chorus of 3,200, under the conductorship of Theodore Thomas—and some of the works performed—Schubert's C Major Symphony, Beethoven's *Missa Solemnis* and C Minor Symphony, Handel's *Israel in Egypt*, fragments from the *King of the Nibelung*, and Liszt's Symphony to Dante's "Divina Commedia."

THE Music Festival held at Cincinnati from 16th to the 19th of May was likewise conducted by Theodore Thomas.

THE well-known pianist, Ernst Perabo, gave lately a Beethoven concert at Boston, where he generally resides. He played, among other things, the C sharp minor and B flat major (Op. 106) sonatas, and earned much applause. The *soirées* which he gave with the violinist Listemann at Norwich (Connecticut), were distinguished by interesting and well-selected programmes. The papers speak of his "splendid mastery of technical requirements to set forth the very substance and spirit of the composition," and of the "earnest fidelity and holy enthusiasm" which pervade his playing.

RAFAEL JOSEFFY, who has met with such brilliant successes on the other side of the Atlantic, will stay for another season in America.

IN a letter addressed by Wagner to a contributor of the *Renaissance Musicale*—a letter which has raised much discussion in France—the composer expresses not only the desire but the earnest wish that the production of *Lohengrin* projected by Angelo Neumann may not take place, and he does so for the following reasons:—"First, *Lohengrin* having made its way through the world does not stand in need of it. Next, it is impossible to translate it and have it sung in a manner that will give an idea of what it is. And as to a representation in German I understand that the Parisians do not desire it." Wagner remarks further that he has nothing to say against the performance of fragments in the concert-room, but objects strongly to the performance of whole acts. He hopes, however, that Angelo Neumann will abandon his project, and concludes with these words; "My works are essentially German, and I am confident that those of your countrymen to whom, for one reason or another, they appear worthy of attention, will not refuse to make their acquaintance in the original." This letter is another proof of the master's want of tact in his dealings with the world; it shows more sincerity than wisdom.

MR. H. FRANKE and Messrs. Schulz-Curtius have entered into partnership, and they announce a series of six grand Orchestral Concerts at St. James's Hall next autumn, and a second season of German Opera (May and June, 1883) under the directorship of Messrs. H. Franke and B. Pollini, with Herr Hans Richter as conductor. The usual series of nine "Richter Concerts" is also announced to take place in the months of April, May, and June, 1883. The dates of the concerts, and list of chief works to be performed, will shortly be published.

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